

THE HEART OF MAN AS MIRRORED IN RELIGIOUS ART.

BY THE EDITOR.

THE AGE of the Reformation is an age of subjectivism. It is a rebellion against the objectivism of authoritativeness, that is to say, a rebellion against any authority that could not find an echo in the human heart and could not be justified before the tribunal of



THE RACE FOR FORTUNE.

After Henneberg's oil painting. A modern illustration of the subjectivity of evil.

conscience. Hence Luther's appeal to the glorious liberty of the children of God, and Descartes's doctrine of the ego as the basis of all philosophising. Descartes began his philosophy with doubt and gained certainty only by a consideration of the existence of the mind in his famous axiom "*Cogito ergo sum.*" Milton's Satan is a poetic embodiment of this spirit, and his rebellion against God is prompted by noble motives, which render him the hero of *Paradise Lost*. Satan says:

"The mind is its own place, and in itself
Can make a heaven of hell and hell of heaven."

In Roman Catholic countries this subjectivism also took firm root and found expression in the emphasis laid upon the personal relation of every individual to God and the Redeemer.

The common people took Satan, as a power to injure, as seriously as did the early Christians and the Dominicans of the Inquisition, and there are occasional outbreaks of witch prosecutions as late as the eighteenth century. But upon the whole the people did not fall a prey to the grosser aberrations of former times; and confined their endeavors mainly to the salvation of their own souls.



TEMPTATION.

German woodcut. (After the Reformation.)



SIN.

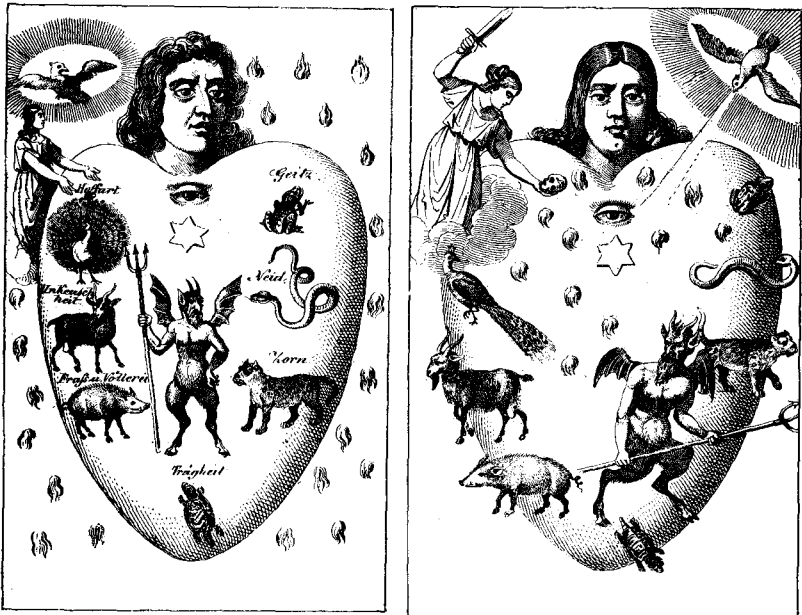
German woodcut, illustrating the subjectivity of the conception of Satan. (Times of the Reformation.)

The classical productions of the literature of this type are *Pilgrim's Progress* and *The Heart of Man*, both highly interesting from a psychological standpoint, for both exhibit the subjective methods of introspection in a high degree, and will, as instances of a naïve but extraordinary self-observation and analysis, retain a lasting value.

While the author¹ of *Pilgrim's Progress*, his name and the vicis-

¹Prof. Josiah Royce, of Cambridge, Mass., has made a special study of the mind of the famous author of *Pilgrim's Progress* under the title "The Case of John Bunyan," and arrived at the con-

situdes of his life, are well known, *The Heart of Man* appeared anonymously, first in French and then in German. The French original seems to be lost, and with it the date of its first appearance. The first German translation was published in Würzburg, in the year 1732, under the title *Geistlicher Sittenspiegel*. It was reprinted once more in 1815 under the more appropriate title *Das Herz des Menschen*, exhibiting a series of illustrations which represent the heart as the battle-field of the power of good and evil.



THE NATURAL STATE OF MAN.

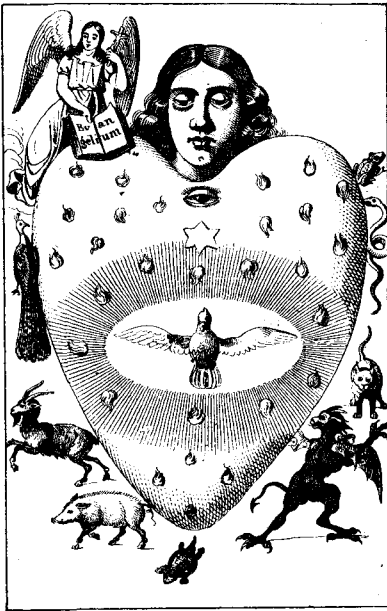
THE HOLY GHOST ILLUMINES THE HEART

The first picture shows the human heart in its natural perversity, but the sinner repents in the second picture, and in the third picture the Holy Ghost takes possession of his soul. The fourth picture shows the soul's contemplation of the suffering of the Saviour, while in the fifth picture the Holy Trinity has come to reside in the soul. But worldly temptations and persecutions, representing the former as a man with a goblet and the latter as another man with a dagger, prevail upon the heart and shake its good re-

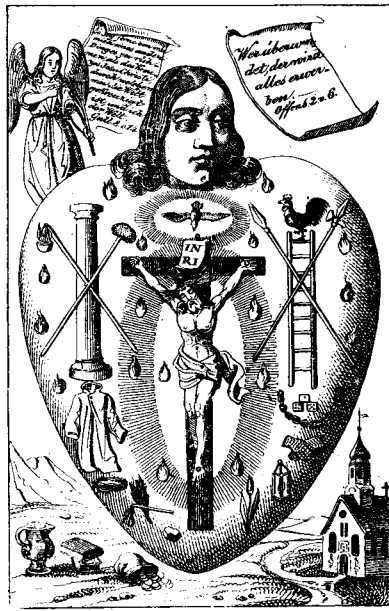
clusion that he was a man of unusual excitability, without education, and of a highstrung imagination, but not insane. (*Psychological Review*, 1894.)

solutions (which is seen in the sixth picture) until at last, in the seventh picture, Satan, with seven other spirits more wicked than himself, re-enters, and this last state of the man is worse than the first.

The practical application of this analysis of the human heart is given in two illustrations picturing the death of the pious and impious man. The former, whose heart is depicted in the ninth picture, is portrayed in the tenth picture as being called by the Saviour to enjoy the eternal bliss of heaven; while the eighth picture exhibits the doom of the latter, who is lost forever in hell.



THE HOLY GHOST IN POSSESSION.

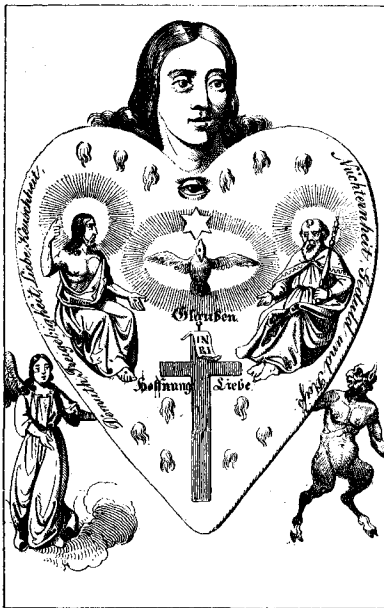


THE PASSION OF CHRIST IN THE HEART.

The interesting feature of these illustrations is the fact that they look upon the elements of man's soul, his passions and aspirations, as foreign powers which enter, pass out, and re-enter. The heart itself appears as an empty blank and its character is established by the tendencies which dwell in it. The psychology which lies at the bottom of the author's belief is not clearly pronounced; it may be either the Brahmanical theory of the self, as a being in itself, or the Buddhist doctrine of the illusoriness of the self, but it appears that the self, as represented in the head above the heart, is a mere reflex of the process that takes place within

the human soul, and should therefore be regarded merely as the principle of unity, the moral worth of which depends upon the nature of its elements. The author of these drawings has in his naïve analysis of the human heart approached more closely a scientific conception of the soul than presumably he was aware of.

This tendency of subjectivism in philosophy and religion has rather increased in modern times and is now culminating in the awakened interest taken in psychology. Modern art, both painting and poetry, gives expression to this spirit. Even the drama has



THE HOLY TRINITY RESIDES IN THE
HEART.



NEW TEMPTATIONS.

become a mirror of the human heart, and Hauptmann's *Hannele* presents us, for instance, with the thought-images of an unfortunate village girl who in her despair has committed suicide by drowning herself. We see on the stage here Christ with the angels and the heavens opened, and Christ wears the features of the good village schoolmaster, which indicates of what elements the unfortunate girl's thought has been built up.

The period of subjectivism passed through a period of negativism, in which the reality of the subjective aspect was looked upon as a mere illusion; ideas were regarded as mere names: but, hav-

ing overcome the superstitious views naturally connected with the conception of the soul in pre-scientific ages, we shall now better than ever understand the objective importance of these apparently fleeting images. Ideas, although not concrete objects, are not mere names; they denote real features of existence and are after all (to use a materialistic and therefore in this respect wrong but very expressive word) "the stuff that life is made of."¹ Man's life consists of this subjectivity, and it is of importance to know its



SATAN'S RETURN WITH SEVEN OTHER SPIRITS MORE WICKED THAN HIMSELF.

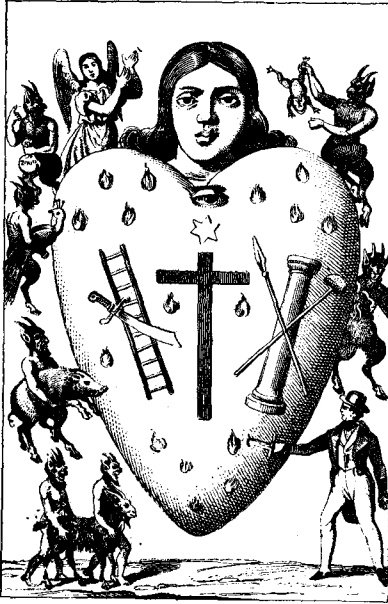


THE IMPIOUS IS DOOMED WHEN HE DIES.

nature, to discriminate between the transient and the lasting, and to learn the laws of the preservation of that which is the essential, the characteristic feature of soul-life—viz., the form. The fleeting moments of subjective conditions leave traces in the brain as well as in the surrounding world which constitute an objective reality and render their reappearance—a kind of rebirth—possible. As every idea which we have ever thought remains a living presence with us in the shape of a memory, so every soul is preserved in

¹ Shakespeare in the famous passage from which this term is derived says, "We are such stuff as dreams are made on."

the empire of spirit-life, in the community of all souls which, in spite of the subjectivity of soul-life, is a reality, an actual presence



A HEART FORTIFIED IN CHRIST.



THE PIOUS IS SAVED WHEN HE DIES.

of objective significance in the word. Indeed, it is the most important reality of all. It is the appearance of the divine in nature, the surreal, the hyperphysical, the spiritual.